

A Noise
Within
Study
Guide

Crime and Punishment

Costume Design by Christina Haatainen-Jones



aNoiseWithin
California's Home for the Classics

On the Wings of Fate! 09/10 SEASON

Table of Contents

3	Cast of Characters
4	Parsing a Russian Name
5	About the Play: Synopsis
7	About the Author
9	Timeline of Dostoevsky's World
10	The Dostoevsky Apartment Museum
11	An Interview with the Adaptors
14	The Philosophy of <i>Crime and Punishment</i>
15	Thought in Turbulent Times
17	<i>Crime and Punishment</i> at A Noise Within
18	English Language Arts
19	Visual Arts: Dostoyevsky Comics
20	Music: Russian Composers and the Balalaika
21	Resource Guide
22	About Theatre Arts
23	About A Noise Within

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Cast of Characters

PORFIRY

*Do you believe in the story of Lazarus?
Do you believe he rose from the
dead? Do you believe a man can be
resurrected?*

RASKOLNIKOV

*You mean really? Rise from the dead?
Yes. I guess I do.*

*"And Jesus lifted up his eyes, and said,
Father, I thank thee that thou hast
heard me. 42: And I knew that thou
hearest me always: but because of the
people which stand by I said it, that
they may believe that thou hast sent
me. 43: And when he thus had spoken,
he cried with a loud voice, Lazarus,
come forth." (John, 11: 41-43).*

CLASSROOM CONNECTION

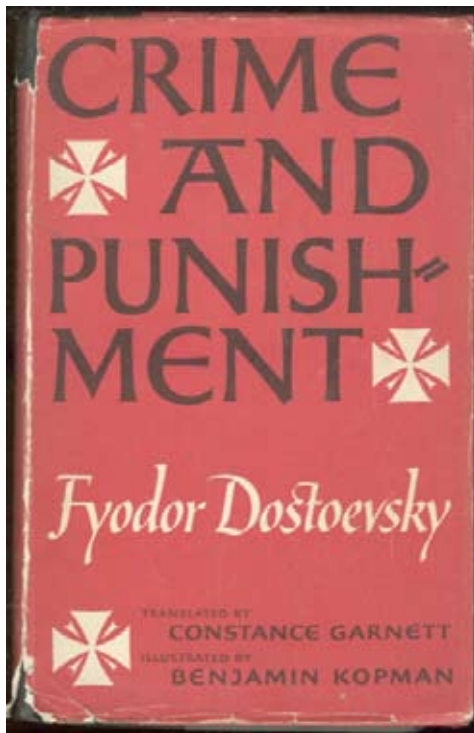
Ask students to reflect on the Lazarus story that features so prominently in the play. Ask: in what ways do you think Raskolnikov's own life is like the story of Lazarus? Are there other examples of literal or metaphorical resurrection that can be compared to Lazarus or Raskolnikov?

CHARACTERS IN THE PLAY:

- **Rodion Romanovitch Raskolnikov**—The main character who is alternately called Rodya, Rodenka, Rodka, or Raskolnikov. "Raskol'nik" in Russian means "schismatic"
- — or pertaining to a schism or division.
- **Semyon Zakharovitch Marmeladov**—A drunkard. "Marmelad" is the Russian name for a sweet candy. The word is closely related to marmelade.
- **Sofya Semyonovna Marmeladova (Sonya)**—Marmeladov's daughter and devoted step-daughter of Katerina. Sonya prostitutes herself and falls in love with Raskolnikov. "Sofya" comes from the Greek "Sophia," meaning "wise."
- **Porfiry Petrovich**—The police inspector in charge of Raskolnikov's case.
- **Alyona Ivanovna**—A moneylender.
- **Lizaveta Ivanovna**—Sonya's friend and sister to Alyona.

ADDITIONAL CHARACTERS FEATURED IN THE BOOK:

- **Katerina Ivanovna**—Marmeladov's wife.
- **Pulcheria Alexandrovna Raskolnikov**—Raskolnikov's mother.
- **Avdotya Romanovna Raskolnikov (Dunya)**—Raskolnikov's sister.
- **Arkady Ivanovitch Svidrigailov**—Dunya's former employer, whose namesake was a Lithuanian prince.
- **Marfa Petrovna**—Arkady Svidrigailov's wife. She dies and leaves a considerable sum of money to Dunya.
- **Pyotr Petrovich Luzhin**—A rich man who thinks he can buy happiness for his greatest desire: Dunya. The name means "puddle" in Russian.
- **Dimitri Prokofitch Razhumikin**—Raskolnikov's best friend and Dunya's guardian. "Razum" is Russian for "reason."
- **Andrei Semyonovitch Lebeziatnikov**—A tenant in the same building as the Marmeladovs and a liberal.
- **Praskovya Pavlovna**—Raskolnikov's complaining landlady who is owed back-rent.
- **Nastasya**—Praskovya's servant and a friend of Raskolnikov.
- **Amalia Fyodorovna**—The Marmeladovs' landlady.
- **Kapernaumov**—Sonya's landlady.
- **Zossimov**—A friend of Razhumikin and a doctor who cared for Raskolnikov.
- **Nikodim Fomitch**—The Chief of police.
- **Zametov**—A clerk in the police station and a friend of Razhumikin. "Zametit" is Russian for "to notice."
- **Ilya Petrovitch**—A police official.
- **Nikolay and Dimitri**—The painters, one of whom admits to the crime committed by Raskolnikov



CAST

All characters in the play are portrayed by three actors:

ACTOR ONE: Raskolnikov

ACTOR TWO: Porfiry, Marmeladov, Tradesman.

ACTOR THREE: Sonya, Alyona Ivanova, Raskolnikov's Mother, Lizaveta.

SETTING

Notes on Setting From Marilyn Campbell and Curt Columbus:

"...this is a memory play set in the psychological landscape of Raskolnikov's mind, and characters such as Marmelodov, Pulcharia and Lizaveta appear and disappear to him at various times throughout..."

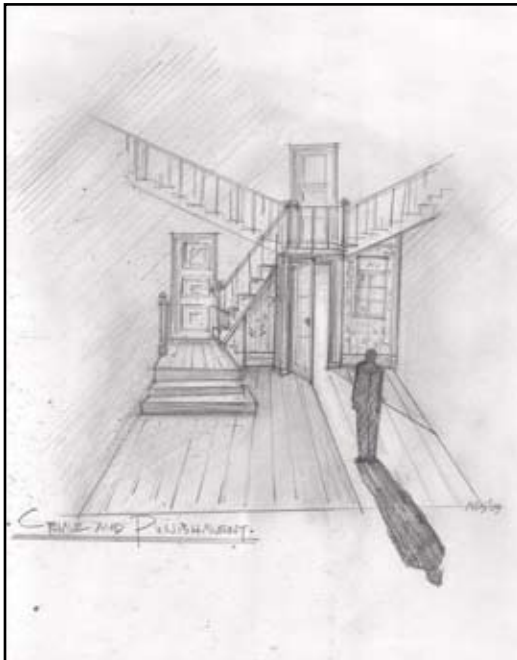
PARSING A RUSSIAN NAME

Russians typically have three names: A given name first name, a patronymic, and a family name. The given first name is the one given to a child by his or her parents. Sonya and Porfiry are given first names.

A patronymic is a name derived from a father's name. The patronymic is formed by taking a father's given first name and adding the suffix -ovich for a male child and -ovna for a female child. So Raskolnikov's father's first name, Roman, with the suffix -ovich added, gives Raskolnikov the patronymic Romanovich.

The family name is passed identically from father to child, with the addition of an "a" ending for female family members, Sonya's family name, Marmeladova, is derived from her father's family name, Marmeladov.

GIVEN NAME	PATRONYMIC	FAMILY NAME
Rodion	Romanovich	Raskolnikov
Sonya	Semyonovna	Marmeladova
Porfiry	Petrovitch	(not known)



Set Design by Michael C. Smith

About the Play: Synopsis

CRIME & PUNISHMENT: SYNOPSIS OF THE NOVEL

Called "...a memory play set in the psychological landscape of Raskolnikov's mind..." by adaptors Marilyn Campbell and Curt Columbus, this version of *Crime and Punishment* recounts the tale of Dostoevsky's novel through dream sequence, imagination, and the use of non-linear time. The following summary of the plot of the novel is provided to illuminate some of the subplots and backstory that are present but largely implied within the play adaptation.

Part I

The novel *Crime and Punishment* centers around the suspicion, arrest, and conviction of a poor student named Rodion Raskolnikov. Less a murder mystery than a deep exploration of the psychological motivation behind crime, the novel poses questions to the reader about guilt, justifiable acts of treachery, and control. The book opens as Raskolnikov departs for a pawnbroker in the Russian capital of St. Petersburg. The trip allows Raskolnikov to case the house of an old woman, who he intends to rob and murder. After visiting the pawnbroker, Raskolnikov stops at a tavern for a drink. There he meets the besotted Semyon Zakharovitch Marmeladov. Marmeladov recounts the story of how his daughter Sonya became a prostitute in order to support the family. Too inebriated to return home alone, Marmeladov gratefully allows Raskolnikov to accompany him. Raskolnikov is touched by the pitiful scene of poverty he sees there, and leaves some of the money he made at the pawnbroker. He then returns home to his cramped apartment.

The next day, Raskolnikov receives a letter from his mother informing him that his sister Avdotya Romanovna Raskolnikov (Dunya) is set to marry a bachelor named Pyotr Petrovich Luzhin. Raskolnikov realizes that

his mother and sister are counting on Luzhin to give Raskolnikov financial assistance after the wedding, which amounts to the same sacrifice that Sonya makes by prostituting herself for her family. Angered at his own passivity, Raskolnikov resolves to pull himself out of his stupor, and refuse to rely on Luzhin. That night, his graphic dream casts him as onlooker to a cruel and brutal horse beating. Upon waking, Raskolnikov determines a plan of action: he will murder the pawnbroker with an axe.

Hearing that the pawnbroker's sister Lizaveta Ivanovna will be away from their apartment the next evening, Raskolnikov puts his horrible plan into action. All does not go as planned as Lizaveta returns home unexpectedly. Raskolnikov has no choice but to kill her as well. Desperately, Raskolnikov searches for something of value to show for his murderous behavior, but he finds only a few small items of any worth. He attempts to escape, and is nearly discovered by two clients who come to patronize the store. They soon leave, and he escapes unnoticed.

Part II

During the next few days, Raskolnikov falls in and out of a semi-coherent state. He struggles with conflicting impulses to confess his misdeeds or flee. He begins a game of cat-and-mouse with the examining magistrate, Porfiry Petrovich. Porfiry has read an article in which Raskolnikov expounds the theory that a few select individuals may have the right to commit crimes, if it will enable them to accomplish certain higher goals. The theory incorporates the dualistic view of society that divides the population into two categories—the masses and the elite. Porfiry and Raskolnikov engage in a psychological sparring match. Porfiry, suspecting Raskolnikov's guilt, pushes him to confess.

In the meantime, Marmeladov is run over by a carriage, and is brought home by Raskolnikov to die. Raskolnikov sees Sonya there, and feels drawn to her. Raskolnikov's sister Dunya has her own romantic entanglements — as she breaks off her

engagement to the increasingly demanding Luzhin, and subsequently fends off the advances of her former employer Svidrigailov.

Raskolnikov makes two more visits to see Sonya, vacillating between seeking her empathy and antagonizing her. Sonya's prostitution weighs heavily on Raskolnikov's mind, and he engages her in a deep theoretical debate about the roots of her career choices.

Sonya reads the Biblical passage of the raising of Lazarus from the dead. Lazarus' reincarnation mirrors the return to a normal life that Raskolnikov yearns for. He tells Sonya that on his next visit he will tell her the murderer's identity—a promise which he fulfils. Rather than shun Raskolnikov, Sonya embraces him with her characteristic selflessness. She guides him to make confession by travelling to a roadcrossing, promising him that God will bring him into a new way of living. Raskolnikov refuses and departs.

Unbeknownst to Raskolnikov and Sonya, Svidrigailov has been eavesdropping on

their interaction. He tries to leverage the information gained in witnessing this conversation in order to win Dunya's love. He lures her to his apartment, and promises to save Raskolnikov if she will be his. Desperate to escape, Dunya tries the door, but it is locked. She removes a revolver from her coat, and shoots twice. The first shot is a miss, and the gun misfires on the second. Dunya tosses aside the gun, and Svidrigailov releases her. That night, Svidrigailov sleeps fitfully, and upon awakening, commits suicide.

Raskolnikov resolves to turn himself in to the police after visiting Sonya for one last time. Before arriving at the police station, he remembers how Sonya urged him to confess, and suddenly falls to his knees in the square. Kissing the ground, he stirs the mockery of passersby. He skips the verbal public confession, and makes his way to the police station. He immediately learns of Svidrigailov's suicide, and considers abandoning his plan to surrender. However, Sonya appears outside the police station, which propels him to return and loudly declare his guilt. He is arrested.

Epilogue

Convicted and sentenced to life in prison in Siberia, Raskolnikov is isolated and wracked with conflicting emotions. He falls ill, and travels to a dream state wherein he relives the moments of his crimes through a parable-like storyline. In this dream-story, illness runs rampant, as deranged people infect each other with a kind of cancer, bringing the world to the brink of utter collapse.

The dream ends, and Raskolnikov becomes well again. Walking by the riverbank one day, Raskolnikov enjoys the beautiful countryside. Sonya arrives, and Raskolnikov experiences a sudden rush of deep emotions—love, compassion, repentance. He embraces these feelings, and emerges as a reborn soul, healthy and whole. ❖



Costume Design by Christina Haatainen-Jones

About the Author

FYODOR DOSTOEVSKY was born the second son of a retired military surgeon in Moscow on October 3, 1821. While the family was a member of the nobility at one point, their wealth and status had diminished greatly by the time of

Dostoevsky's birth. He was educated at the Military Engineering Academy at St. Petersburg where he was made to study mathematics, which he despised.

Fortunately, the school also exposed him to the writings of Shakespeare, Hugo, E.T.A. Hoffman, Balzac, Gogol, and Pushkin. All served as great influences on Dostoevsky's later works. He was made lieutenant in 1842, at which time he was known to have been writing romantic plays, though they have long since been lost. A year later, he

left the Academy and truly began his literary career. He spent his first years out of the army focused on translating Balzac into Russian—efforts that went virtually unnoticed. However, his first original novel, *Poor Folk* (1845), was met with overwhelming critical acclaim. Indeed, his editor, the celebrated poet Nikolai Nekrasov proclaimed to a critic, "A new Gogol has arisen!"

His forays into fiction were slightly less successful but his mind and heart were firmly rooted in politics. Dostoevsky became a member of a liberal intellectual organization called the Petrashevsky Circle and was arrested for this affiliation on April 23, 1849. The autocratic government imprisoned numerous groups that posed any threat whatsoever to their rule.

On November 16th of that same year, Dostoevsky and his fellow radicals were sentenced to death and put in front of a mock firing squad. They were left at gun point in the freezing cold November snow. After several hours, they were told that their sentence was commuted to exile.

Dostoevsky spent the next four years in Omsk, Siberia serving hard labor at a prison camp. He famously referred to these years as the time in which he was "shut up in a coffin." Describing the dilapidated barracks which, as he put in his own words, "should have been torn down years ago", he wrote: "In summer, intolerable closeness; in winter, unendurable cold. All the floors were rotten. Filth on the floors an inch thick; one could slip and fall...We were packed like herrings in a barrel...There was no room to turn around. From dusk to dawn it was impossible not to behave like pigs...Fleas, lice, and black beetles by the bushel..."

Siberian exile affected an overwhelming thematic shift in Dostoevsky's work. He became disillusioned with the western literary and cultural values with which he had once been so enamored. His novels began to take on more rural and rustic plots with extremely dark and complex character studies—what we now consider to be stereotypically "Russian." The primary theme explored again and again in his work was the futility of utopian ideas and societies. It was during this post-exile period that he met Apollinaria Suslova, the real-life model for his reoccurring "Proud Woman" character type seen in *The Brothers Karamazov* and *Crime and Punishment*.

After the deaths of his wife and brother in 1864, Dostoevsky found himself in financial distress and a deep emotional depression. As a result, he developed a severe gambling addiction, which eventually caused him to flee to Germany to escape his creditors. While on the run, he wrote *Crime and Punishment* in a matter of days so that he could use the publisher's advance to pay off his debts.

Dostoevsky died of a lung hemorrhage on February 9, 1881. His tombstone bears the words, "Verily, Verily, I say unto you, except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit." (John 12:24) which is also the epigraph of *The Brothers Karamazov*. ❖

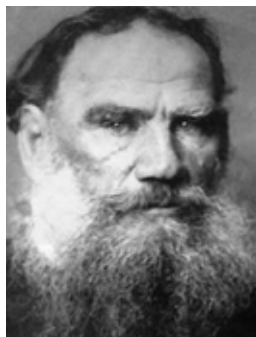


A Portrait of Fyodor Dostoyevsky
(Vasili Perov, 1872)

Works by Fyodor Dostoyevsky:

Poor Folk, 1846
Mr. Prokharchin, 1846
The Double, 1846
Novel in Nine Letters, 1847
The Landlady, 1847 (also called *The Stranger-Woman*)
The Honest Thief, 1848
The Jealous Husband, 1848
(also called *Under the Bed and Another Man's Wife*)
A Faint Heart, 1848 (also called *A Weak Heart*)
Mr. Polzunkov, 1848
Out of the Service, 1848
Nyetochka Nezvanovna, 1848
White Nights, 1848
The Little Hero, 1849 (written in prison, published 1857)
The Uncle's Dream, 1859
The Village of Stepanchikovo, 1859 (also called *The Friend of the Family*)
The Insulted and the Injured, 1861
(also called *The Insulted and Humiliated, The Humiliated and Wronged*)
The House of the Dead, 1862
An Unpleasant Predicament, 1862
(also called *A Silly Anecdote, A Nasty Anecdote, A Silly Story*)
Winter Notes on Summer Impressions, 1863
Notes from the Underground, 1864
The Crocodile, 1865 (also called *An Unusual Happening*)
Crime and Punishment, 1866
The Gambler, 1866
The Idiot, 1868-9
The Eternal Husband, 1870
The Possessed, 1871-2 (also called *Devils, The Demons*)
Bobok, 1873
A Raw Youth, 1875 (also called *The Adolescent*)
Pleasant Marei, 1876
The Heavenly Christmas Tree, 1876 (also called *The Heavenly Fir Tree*)
A Gentle Spirit, 1876 (also called *A Gentle Creature, The Meek One*)
The Dream of a Ridiculous Man, 1877
A Diary of a Writer, 1879-81
The Brothers Karamazov, 1879-80
The Pushkin Address, 1880

Dostoevsky Timeline



Leo Tolstoy

- October 10, 1821 Dostoevsky Born
- 1823 Monroe Doctrine introduced
- 1825 Tsar Nicholas I takes the throne
- 1825 The Decembrist revolt protests Nicholas' ascension
- 1837 Queen Victoria of England takes power
- 1847 Dostoevsky starts associating with the Petrashevsky Circle
- 1848 Marx and Engels write *The Communist Manifesto*
- 1850 All teaching of philosophy banned in public universities until 1889
- 1854-1859 Dostoevsky was arrested and imprisoned on April 23, 1849 for being a part of the liberal intellectual group, the Petrashevsky Circle.
- 1854-1856 Crimean War
- 1855 Tsar Alexander II takes the throne
- 1856 Sigmund Freud born
- 1859 Darwin writes *The Origin of Species*
- 1859-1870 The Unification of Italy
- 1861 Emancipation of the serfs
- 1861 The Narodnik movement calls for the peasant overthrow of the government
- 1862 The term "nihilism" coined by Turgenev in his novel *Fathers and Sons*
- 1862 Dostoevsky leaves Russia for his prolonged stay in Western Europe
- 1863 January Uprising
- 1861-1865 American Civil War
- 1865 Tolstoy's *War and Peace* published
- 1866 *Crime and Punishment* published
- 1867 Russia sells Alaska to The United States
- 1868 Dostoevsky publishes *The Idiot*
- 1872 *The Possessed* published
- 1873-1876 Tolstoy publishes *Anna Karenina* in installments in *The Russian Messenger*
- 1877 Tchaikovsky composes *Swan Lake*
- 1881 Dostoevsky publishes *The Brothers Karamazov*
- February 9, 1881 Dostoevsky Dies

The Dostoevsky Apartment Museum



THE DOSTOEVSKY MEMORIAL APARTMENT MUSEUM

is located in the apartment in which Dostoevsky lived from 1878 to 1881. It was Dostoevsky's last apartment in St. Petersburg, Russia, and is full of memorabilia relating to his life and work. The museum also hosts occasional exhibitions of contemporary art. It is easy to imagine the parallels between Dostoevsky's own life and the adaptation of *Crime and Punishment* being performed at *A Noise Within*, as the main setting is a small space which often represents such an apartment.

The Dostoevsky Museum is composed of several parts:

- The **Writer's Memorial Apartment** – the museum's main, central part
- The **Literary Exhibit**, dedicated to the writer's biography and creation
- **Exhibit Halls**, for exhibits of contemporary art
- The **Theatre**, in which the resident theatre company *The White Theatre of the Dostoevsky Museum* presents its performances. Other theatre partners of the museum also perform in the space. These include the "Puppet Format", "Takoy Theatre", and other theatre companies from St. Petersburg, greater Russia, and from all over the world. ❖



A Conversation With Adaptors

Marilyn Campbell and Curt Columbus

MARILYN CAMPBELL is an actress, playwright and co-founder of the Writer's Theatre in Glencoe, Illinois. She is the co-recipient with Columbus of a 2003 Joseph Jefferson Award for "Best New Adaptation" for *Crime and Punishment*. Other plays include *My Own Stranger*, based on the writings of Anne Sexton; *The Beats*, based on the writings of 1950s beat poets which starred David Cromer as Allan Ginsberg; and *The Gospel According to Mark Twain*, which debuted at the Edinburg Festival in Scotland. For *My Own Stranger*, she won a Villager Downtown Theatre Award for Outstanding Production of the 1981 off-Broadway season. She is currently under commission and working on a new retelling of *Frankenstein* entitled *The Monster's Lullaby*. In February of 2009 Campbell and Columbus were nominated for an LA Drama Critics Circle Award and awarded a Backstage "Garland Award" both for "Best New Adaptation" for *Crime and Punishment*.

CURT COLUMBUS currently serves as artistic director of Trinity Repertory Company in Providence, RI. Prior to that, he was the associate artistic director of Steppenwolf Theatre Company, artistic director of the Chicago Park District's Theater on the Lake, and an artistic associate at the Tony Award winning, Victory Gardens Theater. While at Steppenwolf, Curt provided translations for *Cherry Orchard* and *Uncle Vanya*; his recently published volume of translations entitled *Chekhov: The Four Major Plays* includes these scripts as well as *The Seagull* and *Three Sisters*, the latter of which won a Joseph Jefferson Award for Best New Adaptation. His most recent project, a re-imagining of Sophocles' *Antigone* called *The House of Antigone*, made its world premiere at Trinity Rep.

How did your collaboration come about?

Marilyn: The piece really started with Writers' Theatre in Glencoe, Illinois, where I'm a co-founder. We do a lot of adaptations of classical literature, and our artistic director, Michael Halberstam, was very interested in *Crime and Punishment* and originally asked if I could adapt the novel. He gave me parameters, which were that he really wanted to center it around the murder aspect of the story, and center it around Raskolnikov and Porfiry. So I started researching the novel, and soon realized that you couldn't tell the story without Sonia—it really needed that female voice of redemption in there—so I insisted that she be added in as a character and set out again to adapt the novel. When I finished it about a year later, we had seven characters and two hours, 45 minutes worth of material. And then we toyed around with it for another year. We did a reading, but we really wanted to take this leap and let the narration go, and had come up against a wall as to how to do that. That's when Michael decided that Curt, who speaks Russian, would be a perfect match for us.

Curt: I said, "Well, really I'm not interested in doing a large-scale production; I'm only interested in working on a three-character version." Because for me, *Crime and Punishment* is one of the greatest novels ever written. It survives being taken out of its native language and being turned into other languages, and it's still one of the greatest novels ever written across the world. An adaptation in the theatre has to go whizzing past your head like a bunch of bullets. If you just want the experience of the novel, read the novel.

How did you know at that point that you wanted to write a three-character adaptation?

Curt: Because the only question that I'm interested in within Dostoevsky's *Crime and Punishment* is whether God exists in man. There's an old Russian icon painting representing the idea of the trinity as an iconic number in Christian theology—it's this beautiful trinity of father, son and holy ghost. The idea was always rattling around in my brain that these are the *Crime and Punishment* characters. In fact, you can play out about seven different trinities in *Crime and Punishment*, it's all about triples. And so that was always in my head when thinking of the novel. And Marilyn immediately took to the idea.

Marilyn: When the script came back it was about 45 minutes long, but Curt had captured the essence of what we wanted to do, and when I read that first line—"Do you believe in Lazarus rising from the dead?"—I knew we had something brilliant.

Curt: Marilyn had done the original heavy lifting of the adaptation. I went back and retranslated certain passages because I didn't feel the translation she was working from was quite vivid enough, and then we continued to refine in response to what the actors said to us. We got into a room with the three actors who ultimately did the first production, and it really changed the shape of the play.

What do you find thrilling about the process of adaptation?

Marilyn: Shining a light on material that has sort of been lost or passed over—relevant material that speaks to us today that still echoes from all those years ago. People are still saying the same things; they're still asking us the same questions. It's also exciting to me to see people hear these words for the first time. It's great to let people just sit and listen and watch them think, "I never would have come up with that" or "I never would have been able to read it that way or understand it that way."

Curt: I always find creating theatre thrilling because you get in a room with other people and together you make something ineffable happen—which is not the easiest thing in the world to do. We've all seen flat-footed people doing theatre, and the experience of that versus the experience of wonder you can have when "Oh my gosh, look at all these people in a room together, and look at what they're making me feel and what they're making me do" is kind of extraordinary. I think the adaptation thrill is the same as the theatre thrill, which is when you're taking something that's a text and making it alive. I love text and I love reading, but I also love the live experience.

In what ways does this adaptation diverge from the novel?

Curt: Well, here's the simplistic answer: the novel is novelistic, and hopefully the play is

dramatic. That's sort of shorthand, but the novel is 697 pages, and part of its joy is its texture and its heft—that kind of dense, almost tapestry-like quality of the little details, such as that Porfiry is wearing his little slippers and this little robe. That, and the sweep, and the characters, and St. Petersburg, which is truly a character in the novel. The play is definitely more concerned with the themes and with the dramatic interactions. Our adaptation definitely can and should be performed in a very spare way.

Marilyn: One of the things that made our adaptation special was that Curt took it out of linear time. My original adaptation was written like the novel—it started with the murder. So Curt put it in Raskolnikov's head, and that gave us this complete freedom to tell the story any way that we wanted.

How does the story get us to empathize with a murderer?

Marilyn: At heart Raskolnikov's a good guy—he loves his mother, he loves his sister, he loves his family, they care for him, and that love enables him to care for Sonia, and her father and mother. In this country we tend to hide behind this mask of righteousness, and say if you made a mistake you're just nothing. But people do commit wrong acts and are still good people at heart. People are more complex than just black and white or good and bad.

Is there anything significant in the character names that we might miss as non-Russian speakers?

Curt: Well, the name Raskolnikov comes from Raskol in Russian, meaning schism or break, so he is the man of the break or the schism—the split, if you will. The Raskolniks were the people who wanted to split from the central body of the Orthodox Christian church. Sonia is from Sofia, which means wisdom in Greek.

Is all of the dialogue in the play lifted from the text, or is there original dialogue?

Curt: There's a lot of original dialogue. There's also a lot that's lifted straight out—for example the horse dream speech, which is in the novel, but the way it is in the play is very much from our play, and only from our play.

When you write original dialogue do you make attempts to tie it to the original text or language in any way?

Curt: I try to listen to the rhythms of it. For example, when I'm translating Chekhov, I try to translate it so that the music of the original is present in the music of the translation. Which is why when people talk about literal translation there is no such thing. I get that all the time from people who say "when you do your Chekhov plays do you work from an original translation?" What does that mean, a literal translation? Nothing literally means anything else, you know, all words can be used with implication so they don't literally mean the thing that you think that they mean.

So do you see translation and adaptation as two elements on the same spectrum?

Curt: Yes, definitely. Because it is always the translator's job to translate the setting for her or his audience. Sometimes with translation the main thing that you have to provide is context. Well that immediately is adaptation, because the context is assumed or implied for the audience in the original language. A translation is always fluid, and people think that they're looking for a translation that's accurate, but what they're looking for is a translation that sings. You're not going to want to watch a completely "faithful" translation, and you're certainly not going to want to listen to it. So there's always adaptation of some kind.

Curt, you mentioned your work translating Chekhov—what keeps you coming back to 19th century Russian literature?

Curt: (Laughs.) Neurosis? Is it just a kind of fatal laziness? I have no idea. I have

absolutely no idea. You're not the first person to ask me that, and I wish I had a better answer, except that I do know: I feel like all of the questions that were being asked at the end of the 19th century are questions that are just as vivid for us right now, and perhaps it's that kind of centennial moment, but the literature really speaks to me.

What would you say is timeless about Crime and Punishment?

Marilyn: I think it relates totally to modern audiences. Asking for forgiveness is a very hard thing to do, and I think it definitely echoes with everybody, this idea of redemption and can we be forgiven for the things that we've done. It's a very Christian idea.

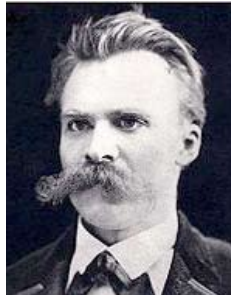
Curt: Since the dawn of time we've all wondered about whether God exists within us. And Dostoevsky's basically just posing the question that whatever you call god—man's capacity to be good—whatever it is, do we have that in us? And when it gets perverted is it forever perverted? Can you rise again? Anyone who's struggled with alcohol or drugs, or any addiction knows what this is; anyone who has committed a crime and said, "I will reform," has struggled with this idea. That's why it's universal.

Do you think that Dostoevsky was simply interested in raising the question of whether God exists in man, or was he positing an answer?

Curt: Well, he was mad, you know, profoundly mad. I don't know, I think he thought he found an answer, because the end of the book there definitely is a period at the end of a sentence—Raskolnikov finds Christ, and he becomes the man with God in him. I think I'm more interested in the question, because the play ends with a question mark. ❖

Interview conducted by Alex Rosenthal. Used with permission from Berkeley Repertory Theater from 2008-09 Season, Program Issue 5; 2.

The Philosophy of *Crime and Punishment*



Nietzsche 1875

THINK ABOUT IT...

Does Raskolnikov begin the play as Übermensch or Last Man? How does he end the play? What does he want to be?

TWO IMPORTANT PHILOSOPHICAL CONCEPTS became popular in the late 19th century in philosophical, political, and academic circles in Russia, Germany, and many other European countries. These were the “Übermensch” and the “Last Man”. Both sprang out of the philosophical writings of German philosopher Friedrich Nietzsche. These concepts clearly influenced Dostoevsky’s work in *Crime and Punishment*. As such, many of the ideals that Raskolnikov explains to Porfiry in the play come from these highly influential and controversial concepts.

Übermensch:

Übermensch is usually translated to English as “overman,” “super-human,” or “superman.” The term in German is gender-neutral, although when translated to English it erroneously takes on a male form. In his pivotal work *Thus Spoke Zarathustra*, Nietzsche originated this concept and its opposite — the “Last Man”. Nietzsche posits that any human may become a superman by using conscious thought, or “will to power”, creatively to vanquish nihilism. Using this will to power destructively to reject society’s established ideals, and by continually “self-overcoming,” the superman achieves the highest form of himself possible.

Nietzsche’s “Last Man,” is the opposite of the superman. The last man is a desolate human creature who does not assert his own individual conscious thought and falls victim to the pressures of society. These pressures, for Nietzsche, included belief in a higher power, morality, and some would argue, earthly laws and limits.

Nihilism:

Nihilism is a branch of philosophy, which, rather darkly, proposes that human existence is meaningless. Nihilists argue that there is no proof of a higher being, creator, or God figure, there is no proof of a “higher morality,” and making clear distinctions between right and wrong is meaningless so there is no way for any one action to be preferable over another. It is more often than not used as a derogatory adjective to describe other philosophies than seen as a movement in its own right. Nietzsche was a prominent commenter on nihilism. He proposed that Christianity was a nihilistic religion and the “meaninglessness” resulted from the death of God. He purported that nihilism was the chief obstacle to overcome in the pursuit of Übermensch. As one can easily imagine, these assertions were wildly controversial, and threatened established religious organizations. In fact, Nietzsche was rejected by German conservatives, who worked to ban his writings. Later, selected portions of his work were used by many different political movements, including the Nazi party, who unfortunately attempted to use his concept of the Übermensch to support their views of white supremacy. ❖

Thought in Turbulent Times: 19th-century Russia and Dostoevsky's *Crime and Punishment*

JUST AS THE DEATH OF A LOVED ONE can motivate an individual to confront his or her own mortality, war and turmoil can at times elicit a reflective national mood. The second half of the 19th century saw great unrest in Russia, but with it came a remarkable period of intellectual discourse. At the same time the Russia fought with its neighbors and began losing its foothold as a formidable presence in the global landscape, philosophical movements flourished, and literary giants Turgenev,

Tolstoy, and Dostoevsky produced their best work. Russia's thinkers and writers ensured that their country did not completely disappear into the background while it began to topple from its pinnacle of influence.

From 1853 to 1856, the Crimean War pitted the Russian Empire against Turkey, France, the United Kingdom, and Sardinia (and included pressure from Austria and Prussia). Standing alone, Russia did not fare well, and the war dislodged its status as the dominate power of Southeastern Europe. It

took decades to recover from the human and economic losses incurred both at home and abroad.

The Emancipation Reform of 1861 abolished serfdom, and though well-intended and relatively well-planned, fell down in its execution because many peasants remained unsatisfied by its terms. Often compared to the United States' freeing of the slaves, the legislation failed to create an appropriate transition from servitude to liberation, and left room for long-repressed anger to bubble over into violence and strife. The

Narodnik movement quickly rose up and gained momentum, calling for peasants to overthrow the government. (The Narodniks also embraced the Great Man theory that Dostoevsky made a pivotal part of *Crime and Punishment*, which asserts that the men who affect the course of history are unafraid to challenge or disregard the same rules that govern other men.)

Between 1863 and 1865, conflict arose in Western Russia with the January Uprising, where large numbers of young Polish men refused to be drafted by the Russian army. Though largely unsuccessful, their guerilla tactics persisted in creating a distraction for the Russian government and further delaying the nation's restrengthening after the devastating losses of the Crimean War.

During this tumultuous time when the seeds of 1917's Russian Revolution were being planted, philosophy began to rise from the shadows of what is sometimes known as the philosophical dark age of Russia, from about 1825 to 1860. Tsar Nicholas I, feeling that foreign ideas and intellectual stimulation led to revolt, placed restrictions on access to higher education and passed far-reaching censorship laws with harsh penalties. Unsatisfied, he outlawed all travel outside the Russian Empire and went on to eradicate philosophy departments in universities.

Perhaps as a result of government intervention and suppression, Russian philosophy never attained the exalted status of its European counterparts. But despite the hostile atmosphere, the exchange of ideas among men of letters and intellectuals could not be squelched. Just as the Tsar had feared, the foreign influence of thinkers like Hegel and later Nietzsche crept into the Russian conversation, and lively debates about theological attitudes and what man was meant to do on this earth buzzed throughout the Empire.



Costume Design by Christina Haatainen-Jones

Dostoevsky meanwhile, having spent most of the tumultuous 50's in prison and Siberia, and the early 60's trying to solidify his financial footing and reputation as a writer, also turned his thoughts toward increasingly expansive ideas. His questions gathered depth, his work grew in scope, and in 1866 he wrote the first of his four great novels, *Crime and Punishment*.

Crime and Punishment started out in Dostoevsky's mind as a short novella about a theory he'd been pondering: that people have an innate moral compulsion to seek out punishment for their sins, and that this compulsion can't be mastered or overridden. At the same time he was also writing a novel he was calling *The Drunkards*, about the Russian epidemic of "drunkenness" and the havoc it could wreak on families and loved ones. He urgently desired to finish and publish this novel expeditiously in hopes of securing payment that would help him quell his mounting debts. The first publisher he approached turned him down, and he swallowed his pride and wrote to Mikhail Katkov, editor of the hugely influential journal, *The Russian Messenger*. The writings of Turgenev and Tolstoy had already appeared multiple times, but Dostoevsky and Katkov had a prickly relationship, carrying on a sustained public exchange of heated ideological dialogue. Though they vehemently disagreed on many ideas, Katkov respected Dostoevsky as both a thinker and a writer, and agreed to furnish him with an advance and publish the story.

Dostoevsky told Katkov that it would be finished in a few weeks, a month at most. Shortly thereafter, he threw out his first draft that he completed in November for a December deadline, and his two story ideas merged into one. The drunkards morphed into the Marmeladov storyline inside the larger novel, and he adjusted his narration from first to third person. He ended up publishing the substantial and significant

work in monthly installments throughout 1866.

In the second half of his life, Dostoevsky embraced his faith in Christianity and the Russian Orthodox Church. He spurned the Western ideas that were infiltrating his country, and with *Crime and Punishment*, refuted many of the popular ideological movements of the time. These included utilitarianism, a philosophy with socialist leanings that put forth ideas about the collective goods and ends justifying the means; rational egoism, which purported that human beings exist to seek pleasure and to perpetuate self-interest; and nihilism, which declared human life meaningless and lacking any kind of purpose.

He instead infused into the novel his beliefs that God does exist and can be found in human beings, and that the way to God is through great suffering that will eventually lead to forgiveness. His focus on man's part of the equation earned him a reputation as one of the forerunners of existentialism- a movement that centered on questions regarding the nature of human existence. In his book *Twilight of the Idols*, the most famous existentialist, Friedrich Nietzsche, said of Dostoevsky that he was "the only psychologist from whom I have anything to learn."

In a recent article in *The Guardian* newspaper of London, writer Michael Billington notes of Dostoevsky that "his four great books pose a troubling question: If God does not exist, then is everything permissible?" With these kinds of probing yet sweeping inquiries that dive straight to the nerve center of human curiosity, Dostoevsky offered his turbulent country a reminder to pause and reflect, giving a great gift of introspection to a vulnerable nation.

By Madeleine Oldham. Used with permission from Berkeley Repertory Theater from 2008-09 Season, Program Issue 5; 2. ❖

Crime and Punishment at A Noise Within

In addition to *Crime and Punishment*, **Craig Belknap** has directed *Picnic* and *The Miser at A Noise Within*. He is founder and artistic director of Direct Theatre (NYC), and has directed for numerous other theatres including The Actors' Theatre of Louisville, The Philadelphia Drama Guild, The Folger Pioneer Memorial Theatre, Asolo Theatre, New American Theatre, The Alley, and American Stage Festival. Mr. Belknap's Film and Television credits include: *Traveler's Rest* (recipient of two gold medals and ten honorable mentions at film festivals around the world), *Doogie Howser, MD*, *The Thirty Minute Movie* for Showtime (Cable Ace award). Craig teaches at the California Institute for the Arts and conducts a professional laboratory for actors and writers in Los Angeles.

CRIME AND PUNISHMENT is a murder story that implicates each and every member of the audience in its arguments. It is a psychological thriller that rides a roller coaster of hilarity, suspense, terror, and insanity. The piece is a brilliant, award-winning adaptation of Dostoevsky's great epic Russian masterpiece set in 1860's Saint Petersburg — a sort of Russian "slumdog" Mumbai.

The entire story is told by three actors who play multiple characters, and is set in the mind of the central figure — a murderer who relives his horrible crime. He does this through the urgings of Sonya and Porfiry, and relives each painful thought, idea, and feeling that drove him to this unspeakably violent act.

The production images I worked with when beginning to envision our adaptation of the piece were my launchpad — and provided the visual direction for our environment. I began with:

A collage of doors, walls that disappear and reappear, hidden staircases, and tilted hallways that tumble precariously into the audience's lap. Fog. Shafts of harsh white Adolph Appia interrogation light cut through colored window patterns at extreme angles. Actors backlit at times so we can't see who they are.

These images aided me in guiding the focus of the production, as did the inspiration for the soundscape. The sound is a mixture of Tchiakovsky, Glinka, Medtner, Balakirev, Glazunov, Moussorgski and period balalaika street music. These are juxtaposed against effects of cell doors opening, closing, and slamming shut; horses and buggies; church bells; thunder and rain; crowds gathering; Russian street sellers, selling various wares; police whistles; a woman screaming; dogs barking; cats screwing; garbage cans being rifled; a Russian children's choir; an axe cutting through bone...

The resulting piece is emotionally vibrant, chilling, and intense. *Crime and Punishment* is the ultimate distillation of Dostoevsky's great work into its most concentrated, most theatrical, most influential form. Enjoy! ♦

—CRAIG BELKNAP, DIRECTOR

Discuss: Before the Performance

■ After reading the play, what are your impressions of Raskolnikov? Do you think that he commits evil acts solely because of the logical reasons he states—lack of money and opportunity—or is he more intrinsically evil? Why or why not?

■ What is your initial impression of Sonya? Do you find her to be a sympathetic character?

■ In the very first scene where he appears, do you think that Porfiry knows that Raskolnikov committed the murder? Why do you think he waits to accuse him outright?

■ Taking a close look at language, isolate areas in Raskolnikov's speeches where he uses artful deception and philosophical arguments to justify his vicious act. Contrast these with the speeches delivered to Sonya where he questions her career path. Does Raskolnikov have a consistent set of ideals? Or does he slightly change his beliefs in order to try to persuade each of them?

Discuss: After the Performance

■ After seeing the play, how have your thoughts about Raskolnikov's inherent evil qualities changed? How have they stayed the same?

■ The book *Crime and Punishment* is Dostoevsky's longest novel, and this production takes place in only 90 minutes. How do you think this adaptation compares to the novel? Does it leave out important story lines? Or, does it select a particular theme or thread and emphasize that in an effective way?

■ How did the scenery and lighting work with the action to keep the audience informed of the skips in time? Did the non-linear use of time seem to still make sense? How would it have been different without the lighting and sound effects?

■ Do you think that setting the play in another time and place would change the way the relationships in the play were conducted? Would you have made the same choice if you were staging the play?

ACTIVITIES

Character Description & Soliloquy

Women in *Crime and Punishment*: Sonya chooses to sell her body to support her family, and stands by Raskolnikov even though he is guilty of murder. Reflect with students on their views of this choice:

■ What are the choices offered to women during the time of this play? What about contemporary poor women—what kinds of social stigma constraints are placed on them nowadays?

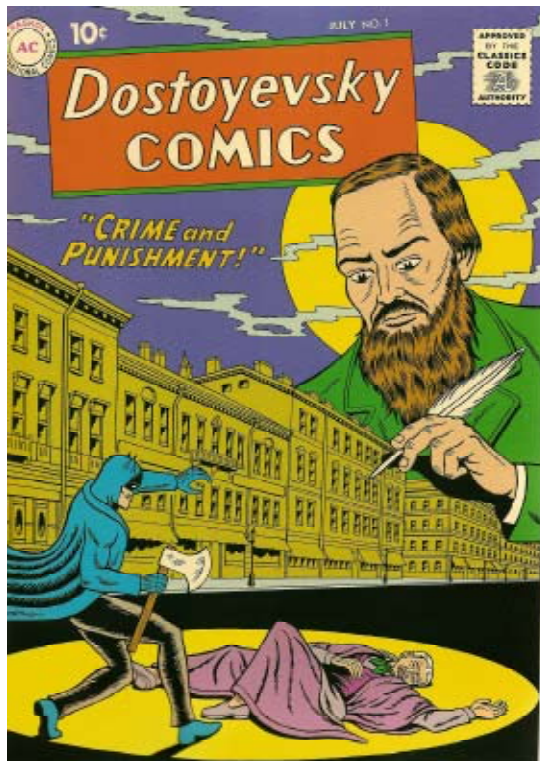
■ Why do you think that she supports Raskolnikov? Does she seem to support his views? Why or why not? Or is she merely trying to make the best of her situation?

■ Have students research the other women in the novel *Crime and Punishment*. They will discover, for example, that Raskolnikov's sister Dunya plays a pivotal role in the book. Does this change the way that they see the choices afforded to women in the book? What images or stories from television shows, news, movies, books or magazines support these views? How do you see them playing out in your personal experiences?

Critical Review

■ Craig Belknap, Director of *Crime and Punishment* at A Noise Within, had a specific vision for the play. In turn with our team of directors and designers, they collaborated to create the play you viewed. Ask students to write a review of their play experience, focusing on story, plot, acting, directing, or design elements, and share it with us in the Education department at A Noise Within. ♦

Visual Arts: Dostoyevsky Comics



R. SIKORYAK, comic artist and illustrator, has adapted Dostoyevsky's *Crime and Punishment* into a short comic book parody of Batman and his supporting cast. In the adaptation, Raskolnikov dons a mask and costume (that resemble Batman's) before committing the heinous crimes depicted in the original novel. This subversion of Batman's role as defender of the public good provides a sense of irony when the reader considers Raskolnikov's justification of his murderous deeds as based in benevolence.

In the comic, Sikoryak depicts Sonya in the style of Batman's sidekick Robin, and it is the boy who begs Raskolnikov to take the cross to say a prayer for forgiveness.

As in the original novel, Raskolnikov's redemptive act of admitting the murder launches him off on a new emotional journey. The comic ends with the words, "Thus begins a new story...of a man's gradual regeneration, of his journey into an unknown life...But our present story is ended!"

SUGGESTED ACTIVITIES

1. Four-panel comic: Ask students to select a favorite comic book character, superhero, or fictional character. Using sources from literature read in your class, ask students to design a four-panel comic that depicts the beginning, middle, and end of the tale. The comic illustrations can be as simple or complex as the student may wish — and narrations should be in comic book style language.
2. Ask students to research a pop-art or comic writer or artist, preparing examples of their work, a biography of their life, and analyzing how their chosen medium affects the visual impact of the work. Examples of appropriate artists for this activity include Stan Lee of Marvel Comics, Roy Lichtenstein, or Andy Warhol.



R. Sikoryak is the author of *Masterpiece Comics* (Drawn & Quarterly), "where classics and cartoons collide." He's drawn comics and pictures for *Nickelodeon Magazine*, *The Daily Show* with Jon Stewart, *The*

New Yorker, *The Onion*, and *Mad*, among other media giants. In his spare time, he hosts the cartoon slide show series *Carousel*.

Sikoryak is the co-author, with Michael Smith, of *The Seduction of Mike* (Fantagraphics), a comic book funded by the National Endowment for the Arts. He was awarded artists fellowships from The New York Foundation for the Arts and The American Antiquarian Society for his comics adaptations of the classics. He is in the speakers program of the New York Council of the Humanities and teaches in the illustration department at Parsons School of Design.

CA VISUAL ARTS STANDARDS: Artistic Perception 1.3, 1.5, Creative Expression 2.2, 2.4, 2.5.

Music: Russian Composers and the Balalaika

THE MUSICAL SOUNDSCAPE for *Crime and Punishment* is based on many types of Russian music, from several periods. Drawing upon the work of composers such as Tchaikovsky, Mussorgsky, Medtner, Galinka, Glazunov, Balakirev, Stravinsky, and Prokofiev, sound designer Bill Froggatt created a musical landscape rich with the traditions of the vast area now known as Russia. Froggatt aimed to incorporate the many different elements of sometimes diametrically opposed musical styles to create the auditory environment of the play:

"The music is very emotional – sometimes we'll use portions of classical pieces, and other times we might use a short coda from one of these songs—some sound to punctuate the mood or glance that a character might make. There might be an interchange between two of the characters, and before we move on to another scene the audience will hear three notes from an oboe, for example. We'll be using sound effects in a rhythm—sometimes the sounds will be very apropos to what's going on onstage, but sometimes it just might be sounds of something that might be in the character's head – like if he's feeling imprisoned, we might hear the clattering of the cell doors being opened, or the dripping of water as he's alone in his reverie."

Balalaika is the term used to refer to Russian folk music performed in a traditional style using the stringed instrument of the same name. Characterized by its triangular shape, the Balalaika uses either 3 or 6 strings, and comes in a variety of pitch levels. The "prima" Balalaika plays the uppermost melody line, while the "bass" and "contrabass" play the lowermost lines. The instrument first appears in Russian folklore and music during the mid-1700s, and the instruments closely resemble some ancient Asian folk instruments. The

significance of the three-sided body have led some to observe its connection to the Holy Trinity, however the instrument has not been traditionally used for Russian church music.

In *Crime and Punishment*, the use of the Balalaika serves to ground the soundscape of the play in a classically Russian arena—those listening will immediately identify the unmistakably Russian-sounding instrumentation, and this serves to quickly communicate a sense of locale to the audience.

Suggested Activities

1. Folk instruments often communicate a sense of country of origin to the listener—sometimes more so than modern pop or classical music. Play selections from modern composers such as Tchaikovsky and Stravinsky, and contrast them with classical composers of the same era who hail from non-Russian roots. Ask students to identify the differences, and see if they can hear harmonic or instrumental hallmarks that give clues as to the origin of the composer.
2. Play examples of Russian folk music, including Balalaika music for your class. Then, play Sting's song "The Russians" which contains a section of a famous Prokofiev melody. Ask students to vote for the section of the song which sounds the most "Russian", and note if this particular melody gets the most votes. Then, ask students to identify concrete reasons the music sounds particularly Russian.
3. Several colorful folktales exist which explain the peculiar shape of the Balalaika. Ask students to research one of these tales online or in the library, and write a short first-person narrative or script as if they are presenting the story as fact, and then have them present it to the class. ❖



Resource Guide

BOOKS

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Nietzsche, Friedrich. *Thus Spoke Zarathustra*. Barnes and Noble, 2005
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WEBSITES

Crime and Punishment

<http://www.cummingsstudyguides.net/Guides3/Crime.html#Themes>

"Crime and Punishment (Plot Summary)." Notes on Novels

<http://www.answers.com/topic/crime-and-punishment-novel-1>

Dostoevsky's Intellectual Influences

<http://www.dartmouth.edu/~karamazo/influences.html>

Fyodor Dostoevsky 1821-1881

<http://www.fyodordostoevsky.com/index.php>

Prototypes of Nietzsche's *Übermensch* in Dostoevsky

<http://www.geocities.com/Athens/Olympus/5599/philosophy/crime-punishment.html>

VIDEOS

Dostoevsky's Crime and Punishment (The Complete Mini series), 1980. Directed by Micahel Darlow Dostoevsky's literary classic is brought to life starring John Hurt, Carinthia West, and David Dodimead.

Crime and Punishment, 1970. Directed by Lev Kulidzhanov this film (available in both English and Russian), stars Victoria Fyodorova, and Innokenty Smoktunovsky

Raskolnikow, 1923. Directed by Robert Wiene, this rendition of Dostoevsky's classic is done with elements of German Expressionism in Horror film style.



Being an Audience Member

Today, movies and television take audiences away from what was once the number one form of entertainment: going to the theatre. But attending a live performance is still one of the most thrilling and active forms of spending time. In a theatre, observers are catapulted into the action, especially at an intimate venue like *A Noise Within*, whose thrust stage reaches out into the audience and whose actors can see, hear, and feel the response of the crowd. Although playhouses in the past could sometimes be rowdy, participating in the performance by giving respect and attention to the actors is the most appropriate behavior at a theatrical performance today. Shouting out (or even whispering) can be heard throughout the auditorium, as can rustling paper or ringing phones.

After *A Noise Within's* performance of *Crime and Punishment*, you will have the opportunity to discuss the play's content and style with the performing artists and directors. You may wish to remind students to observe the performance carefully or to compile questions ahead of time so they are prepared to participate in the discussion.

Theatre Vocabulary

These terms will be included in pre- and post-performance discussions at *A Noise Within*.

blocking: The instructions a director gives his actors that tell them how and where to move in relation to each other or to the set in a particular scene.

character: The personality or part portrayed by an actor on stage.

conflict: The opposition of people or forces which causes the play's rising action.

dramatic irony: A dramatic technique used by a writer in which a character is unaware of something the audience knows.

genre: Literally, "kind" or "type." In literary terms, genre refers to the main types of literary form, principally comedy and tragedy. It can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy such as the comedy of manners, farce or social drama.

motivation: The situation or mood which initiates an action. Actors often look for their "motivation" when they try to dissect how a character thinks or acts.

props: Items carried on stage by an actor to represent objects mentioned in or implied by the script. Sometimes the props are actual, sometimes they are manufactured in the theatre shop.

proscenium stage: There is usually a front curtain on a proscenium stage. The audience views the play from the front through a "frame" called the proscenium arch. In this scenario, all audience members have the same view of the actors.

set: The physical world created on stage in which the action of the play takes place.

setting: The environment in which a play takes place. It may include the historical period as well as the physical space.

stage areas: The stage is divided into areas to help the director to note where action will take place.

Upstage is the area furthest from the audience. **Downstage** is the area closest to the audience. **Center stage** defines the middle of the playing space. **Stage left** is the actor's left as he faces the audience. **Stage right** is the actor's right as he faces the audience.

theme: The overarching message or main idea of a literary or dramatic work. A recurring idea in a play or story.

thrust stage: A stage that juts out into the audience seating area so that patrons are seated on three sides. In this scenario, audience members see the play from varying viewpoints. *A Noise Within* features a thrust stage.

About A Noise Within

A NOISE WITHIN'S MISSION is to produce the great works of world drama in rotating repertory, with a company of professional, classically-trained actors. *A Noise Within* educates the public through comprehensive outreach efforts and conservatory training programs that foster a deeper understanding and appreciation of history's greatest plays and playwrights.

As the only company in southern California working in the repertory tradition (rotating productions using a resident ensemble of professional, trained artists), *A Noise Within* is dedicated solely to producing classical literature from authors such as Shakespeare, Molière, Ibsen, Shaw, and Euripides.

The company was formed in 1991 by founders Geoff Elliott and Julia Rodriguez-Elliott, both of whom were classically trained at the acclaimed American Conservatory Theatre in San Francisco. They envisioned *A Noise Within* after recognizing a lack of professional, classical productions and education in Southern California and sought out and assembled their own company of actors to meet the need. All of *A Noise Within's* resident artists have been classically

trained, and many hold Master of Fine Arts degrees from some of the nation's most respected institutions, such as Juilliard, Yale, and the American Conservatory Theatre.

In its fourteen-year history, *A Noise Within* has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence.

In 2004, *A Noise Within* accepted an invitation to collaborate with the Los Angeles Philharmonic for a tandem performance of *A Midsummer Night's Dream* at the Hollywood Bowl.

More than 25,000 individuals attend productions at *A Noise Within*, annually, and between performances at the theatre and touring productions, the company draws 13,000 student participants to its arts education programs every year. Students benefit from in-school workshops, conservatory training, and an internship program, as well as subsidized tickets to matinee and evening performances, discussions with artists, and state standards-compliant study guides.

Study Guides

A Noise Within creates California standards-compliant study guides to help educators prepare their students for their visit to our theatre. Study guides are available at no extra cost to download through our website: www.anoisewithin.org. All of the information and activities outlined in these guides are designed to work in compliance with Visual and Performing Arts, English Language, and other subject standards as set forth by the state of California.

Study guides include background information on the plays and playwrights, historical context, textual analysis, in-depth discussion of *A Noise Within's* artistic interpretation of the work, interviews with directors and designers, as well as discussion points and suggested classroom activities. Guides from past seasons are also available to download from the website.



Study Guide Credits

Written by Samantha Starr
Production Photography by Craig Schwartz
Graphic Design by Christopher Komuro

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Administration: Tel 818.240.0910 / FAX 818.240.0826
Website: www.anoisewithin.org
Box Office: 818.240.0910 ext.1

Hi GUYS!

FROM THIS PAGE OF DOC I WANNA ADD SOMETHING. WELL WHO I'M AND WHY I'M PUTTING ANYTHING IN IT?

THIS MAY BE HARD FOR ME TO TELL. I DON'T KNOW WHY, BUT I STRONGLY BELIEVE THERES 'SOME' -
THING 'POINTING' STUFF IN MY MIND OR,
IN OTHER WORDS I HAVE A QUESTION (THAT MAY ARISE IN YOUR MIND TOO)

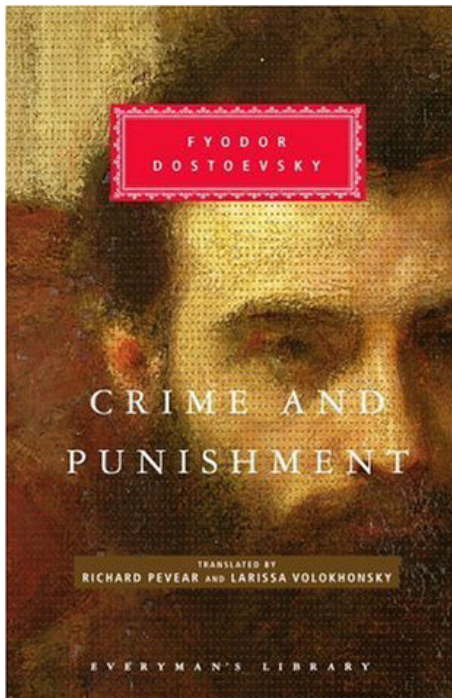
AS OTHERS, I LOVED THIS NOVEL TOO MUCH BUT MY QUESTION IS NOT ABOUT THE NOVEL INSTEAD
ITS ABOUT THE COVER OF THE NOVEL.
{WELL I KNOW I'M BUSTED HERE. (:}

WHICH IS THE TRUELY CLASSICAL 'COVER PAGE' OF
CRIME & PUNISHMENT, THAT REALLY JUSTIFY THE
STORY ???

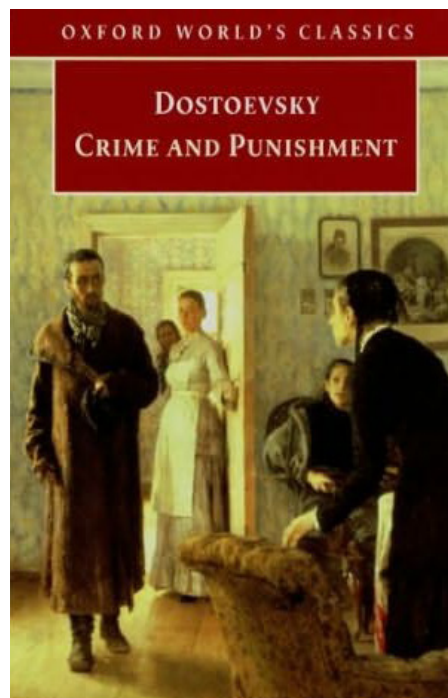
*** IT'S ALL KIND OF 'genre' AS, DRAMA, PSYCHOLOGICAL
THRILLER, MYSTERY etc.

P.S. ---> well, There's no need to share it with me, just Think it
hard.

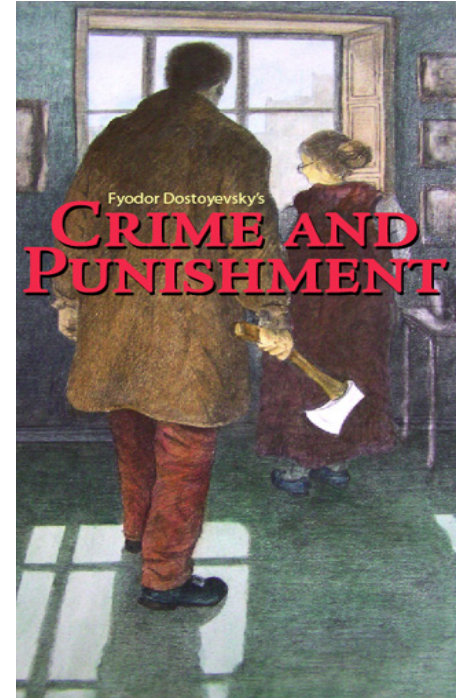
___ **Abhi Sharma**



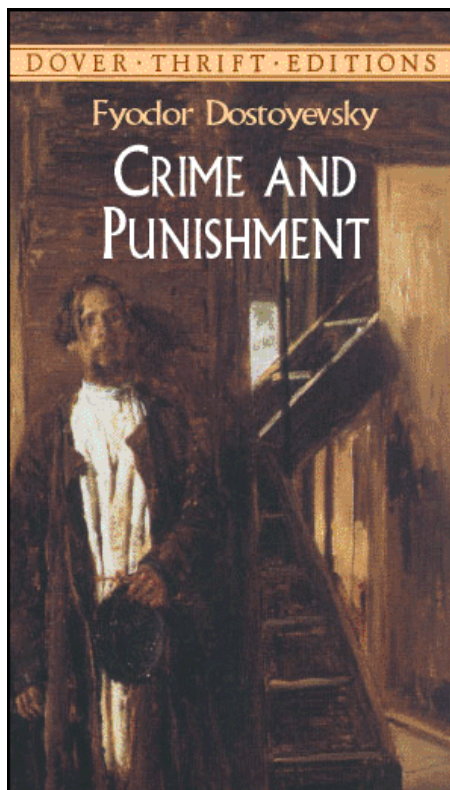
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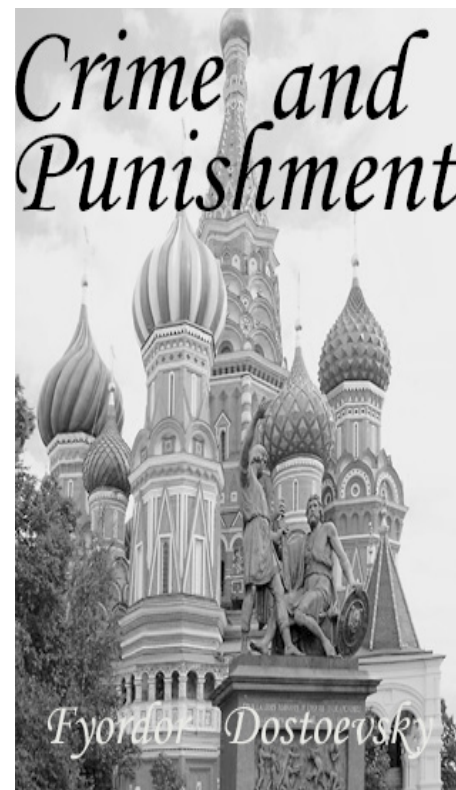
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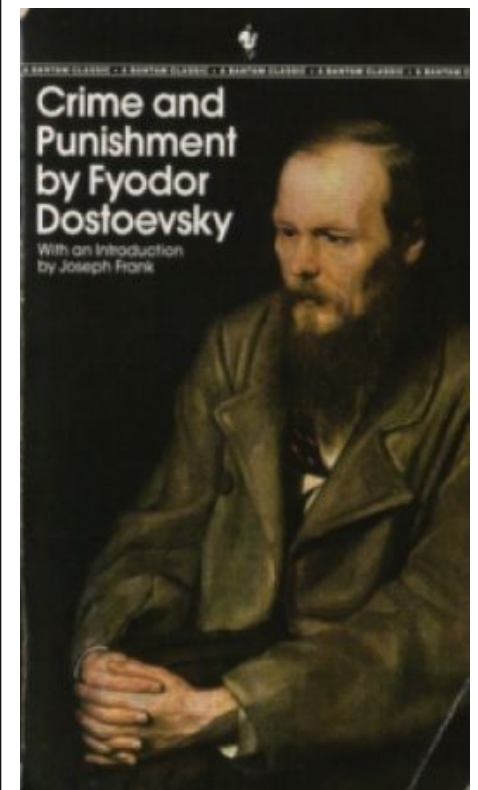
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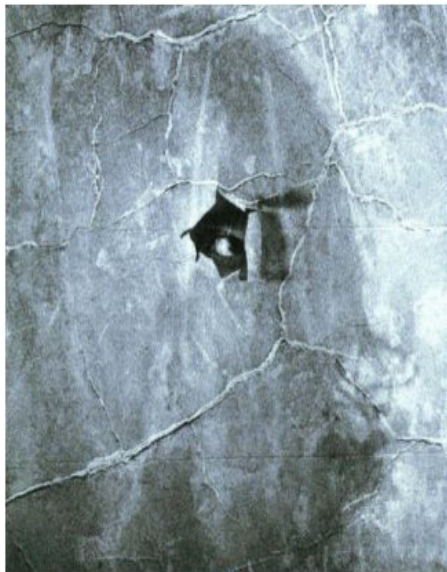
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6.



7.



PENGUIN CLASSICS

FYODOR DOSTOYEVSKY
Crime and Punishment

8.

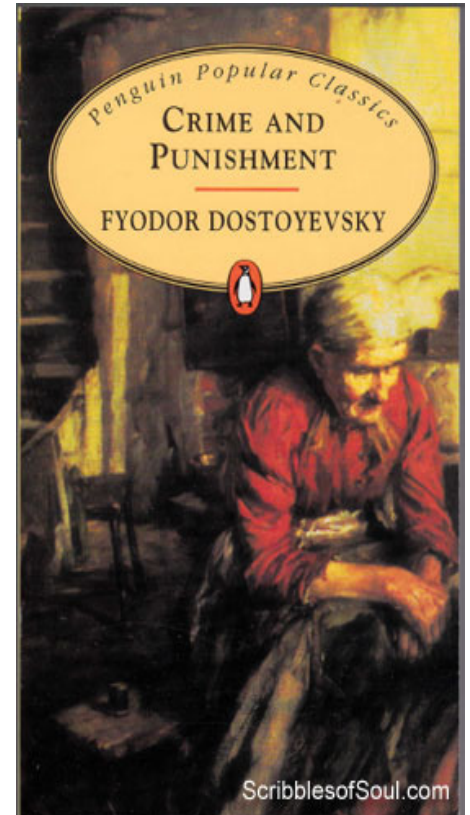


FYODOR
DOSTOEVSKY

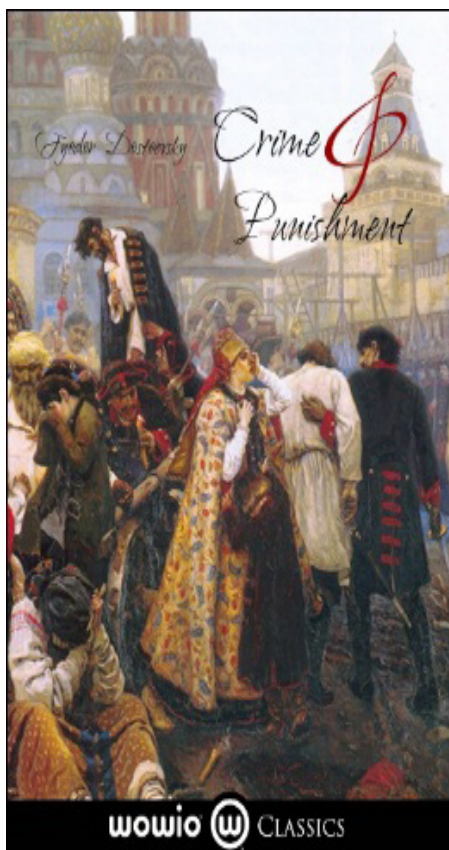
The best [translation] currently available...
an especially faithful re-creation... with a
coiled-spring kinetic energy... don't miss it!"
-Washington Post Book World

TRANSLATED BY RICHARD PEVEAR AND LARISSA VOLOKHONSKY

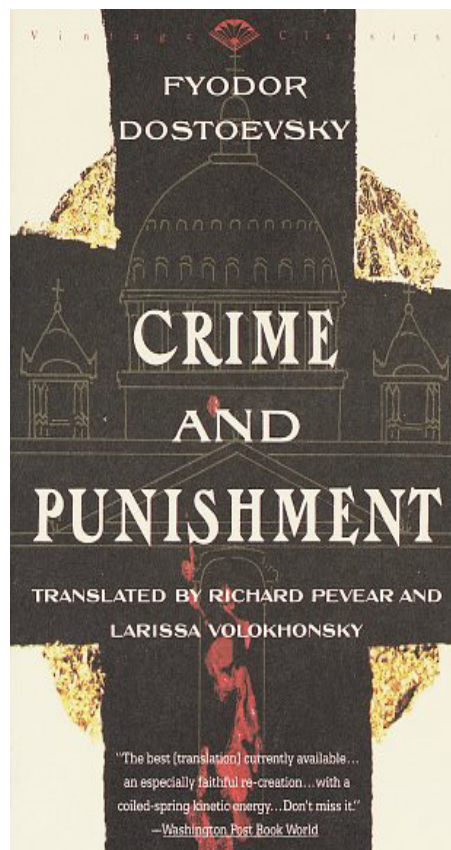
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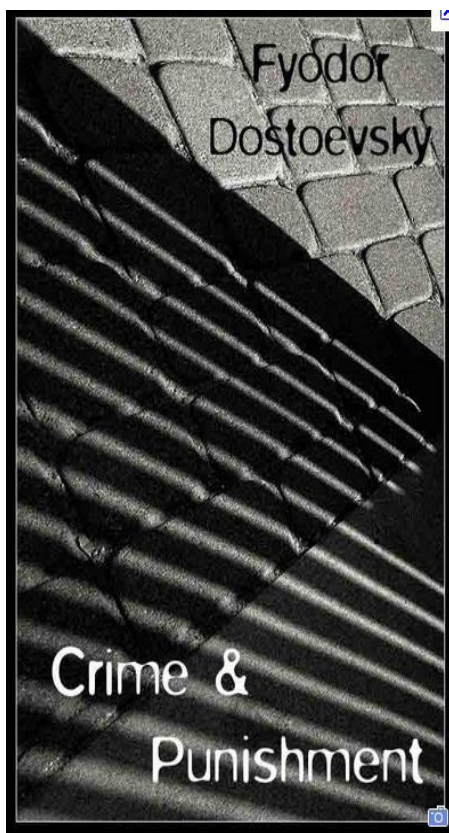
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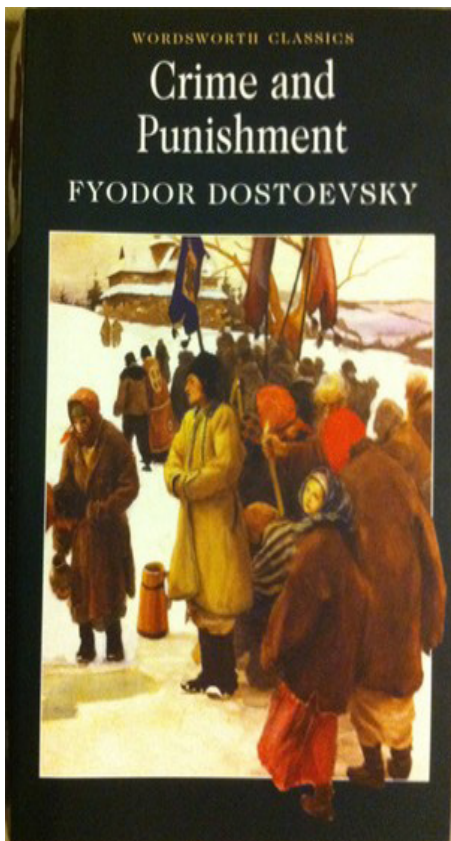
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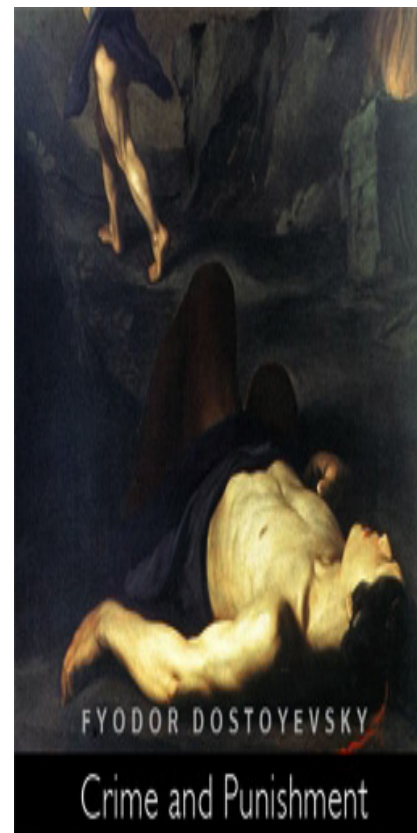
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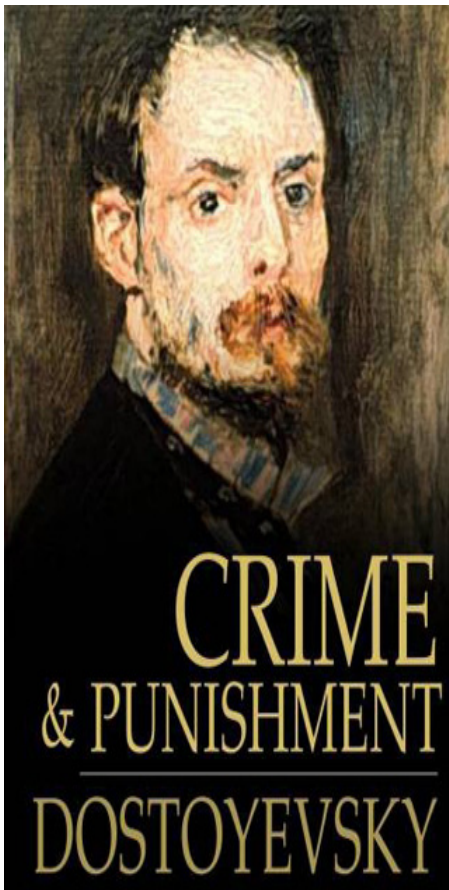
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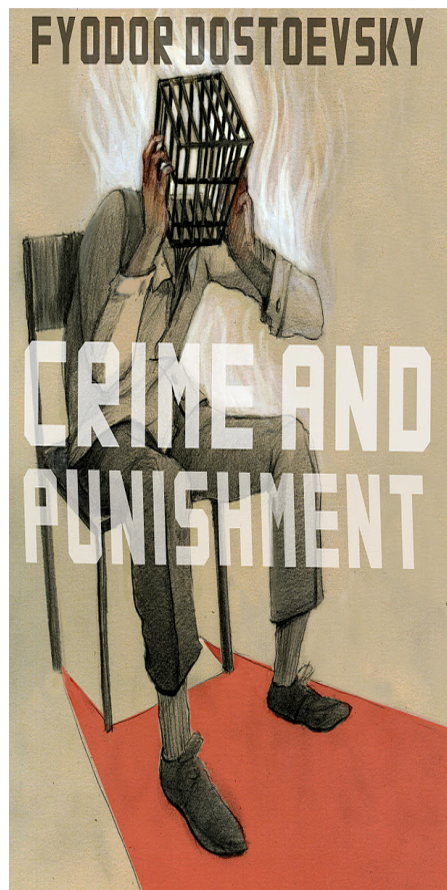
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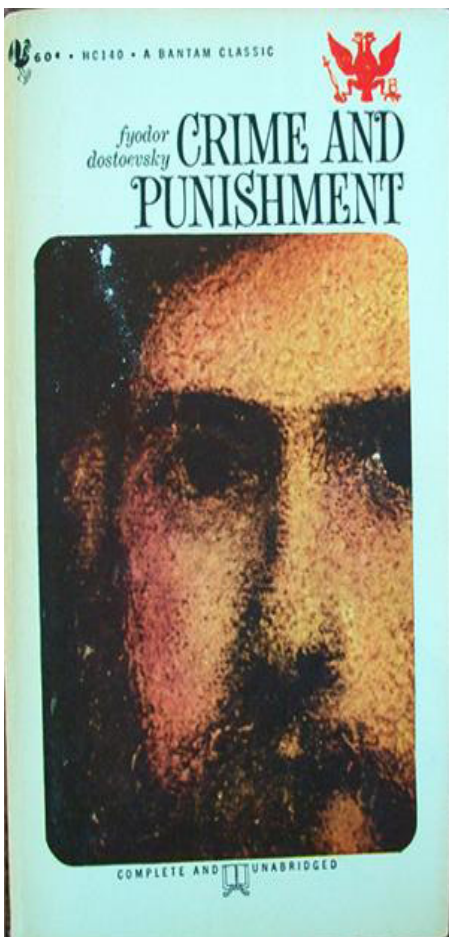
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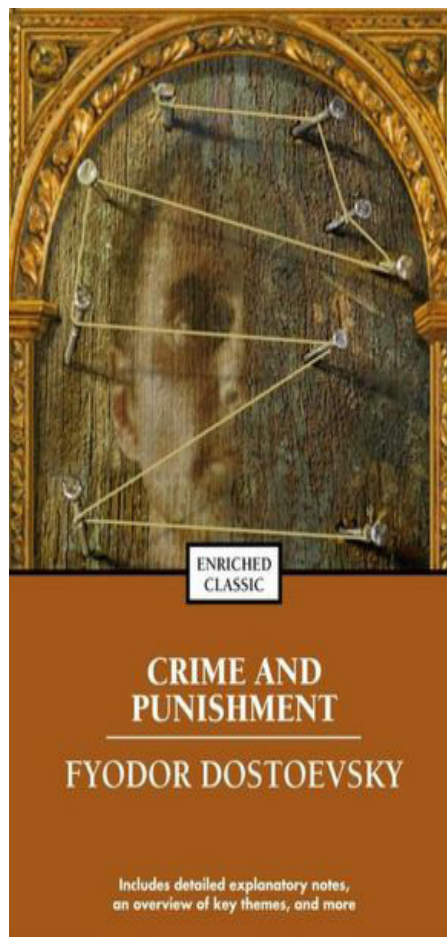
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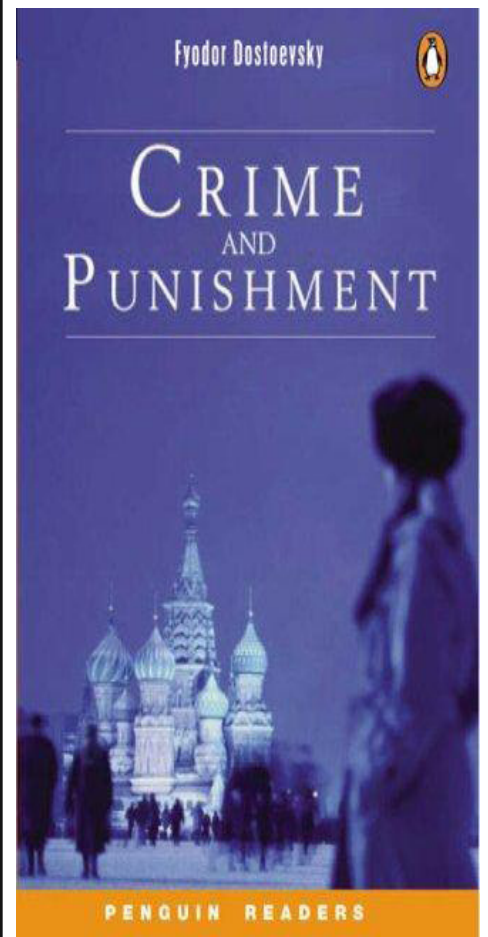
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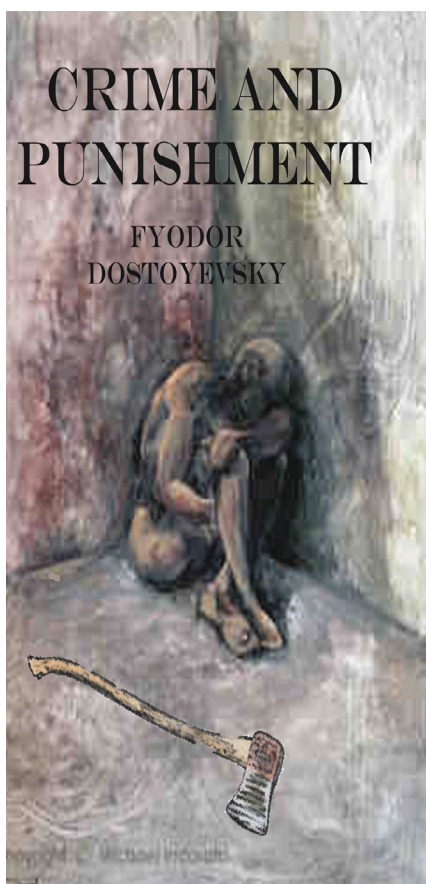
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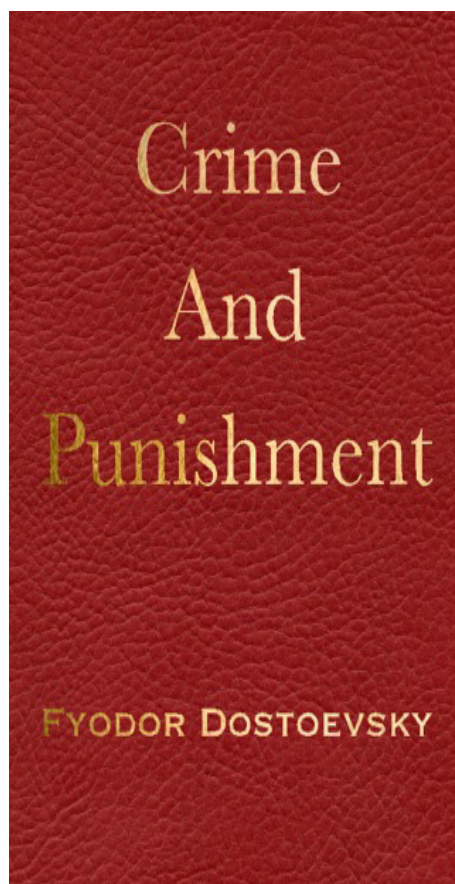
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23.



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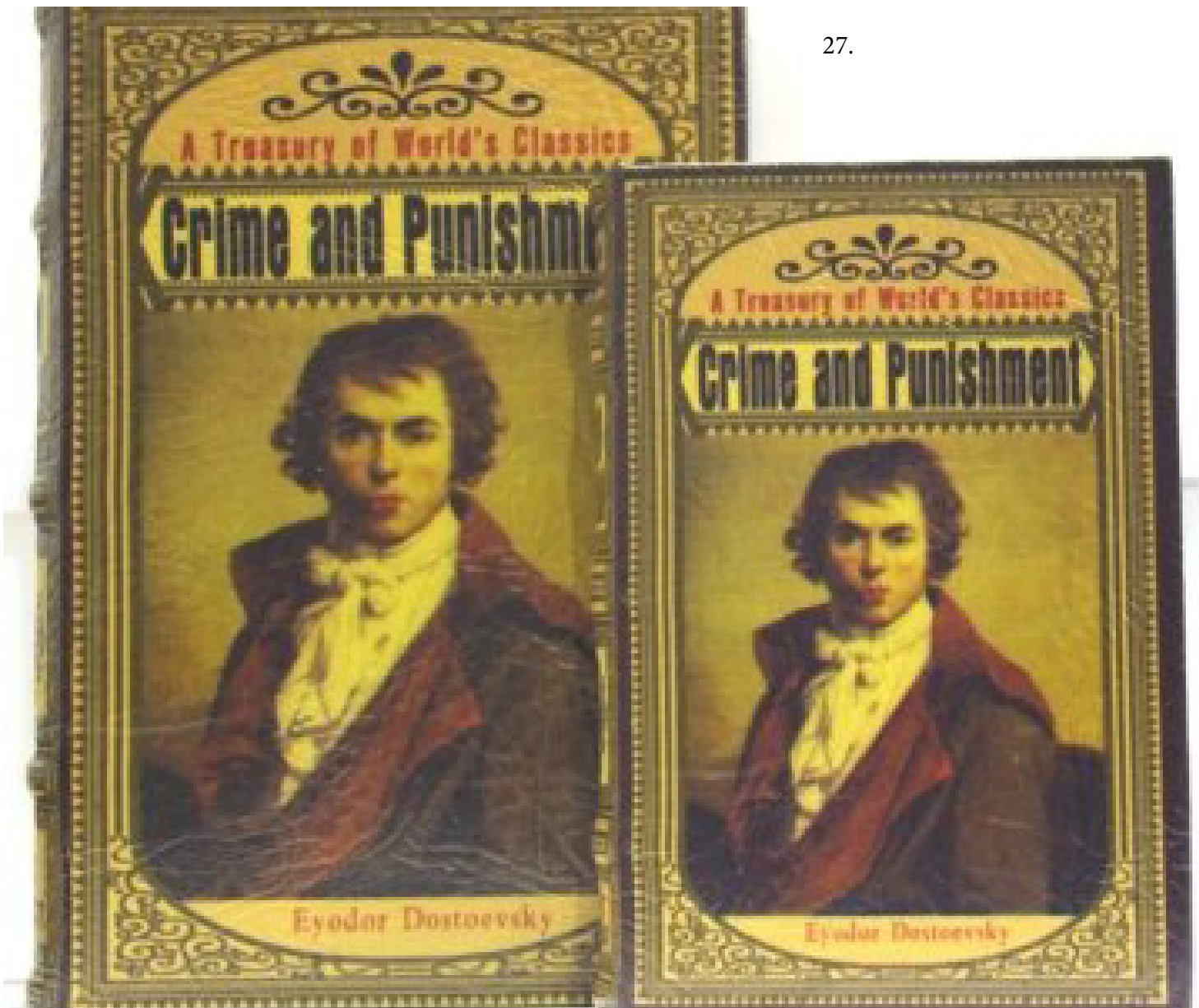


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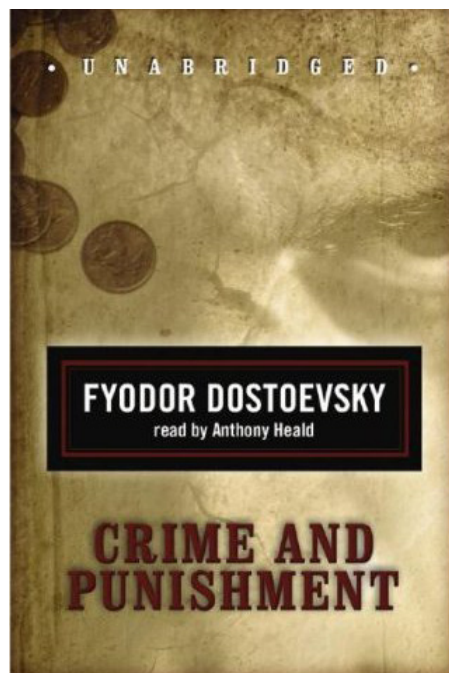
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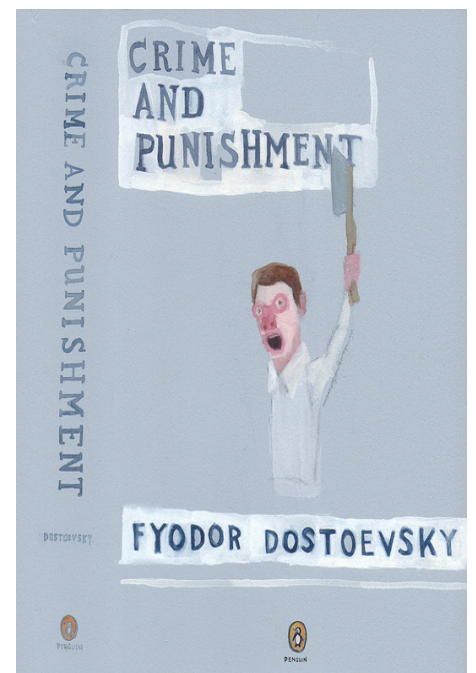
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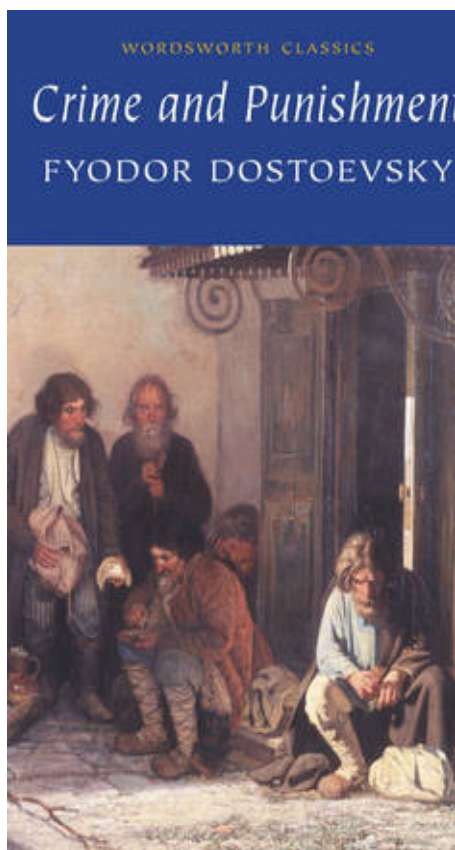


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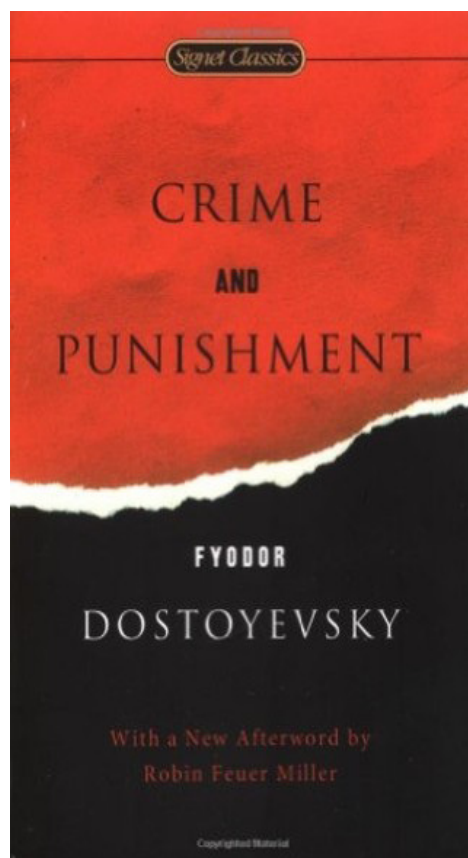


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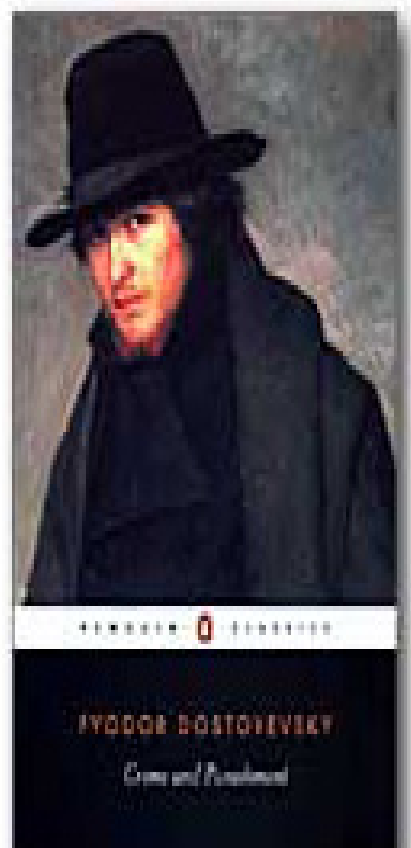




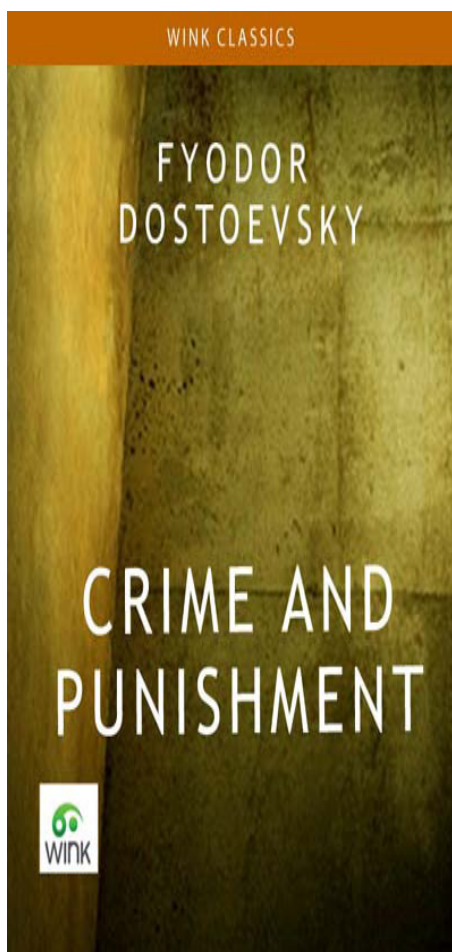
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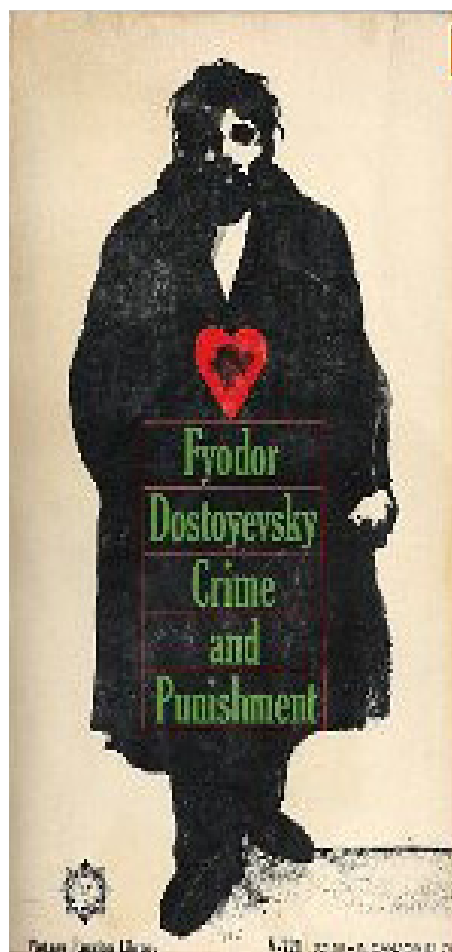
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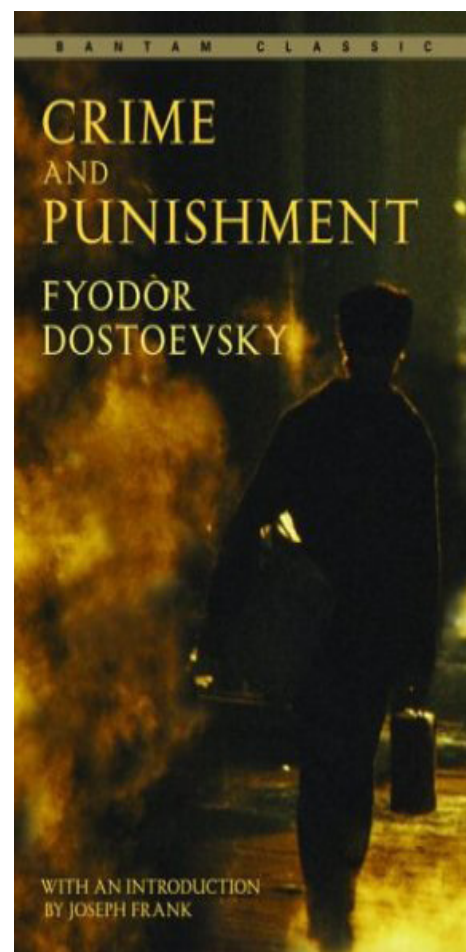
33.



34.



35.



36.

